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MOZART AND THE HORN: ARIA NO. 13 FROM
MITRIDATE, RÈ DI PONTO, K. 87

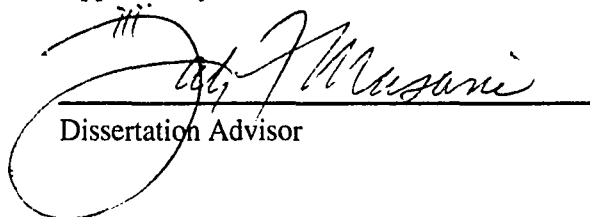
by

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of the Requirements for the Degree
Doctor of Musical Arts

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APPROVAL PAGE

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EDWARDS, MELISSA MICHELE, D.M.A. Mozart and the Horn: Aria No. 13 from *Mitridate, rè di Ponto*, K. 87. (1995) Directed by Jack Masarie. 71 pp.

Wolfgang Amadeus Mozart, at the age of fourteen, composed an extensive obbligato horn solo in 'Lungi da te, mio bene,' within the opera *Mitridate, rè di Ponto*, K. 87 (1770) based on a text by Vittorio Amadeo Cigna-Santi. The purpose of the study was to create a performance edition of 'Lungi da te, mio bene' with piano reduction. A secondary purpose was to compare the similarities of hand horn performance techniques in the obbligato horn solo from *Mitridate* to other works written for the horn by Mozart.

Mitridate was a commissioned opera composed by Mozart for performances at the Regio Ducale Teatro in Milan. 'Lungi da te, mio bene' was written for the male soprano Pietro Benedetti. Although in one version the obbligato part is absent, another version included a horn solo requiring significant use of hand horn technique. Mozart had become familiar with hand horn technique, the opening and closing of the bell with the hand to allow for chromatic pitches played within the overtone series, to the point that the obbligato solo in 'Lungi da te, mio bene' is considered difficult. When compared to five works from the time, (1) Rondo in E-flat, K. 371, (2) Quintet, K. 407, (3) Concerto No. 4 in E-flat, K. 495, (4) *Così fan tutte*, K. 588, and (5) *Idomeneo, rè di Creta*, K. 366, the hand horn technique is comparable to Mozart's solo and chamber writing, although much more difficult than his usual writing for horn in other operas. Although the player for whom the part was composed is unknown, a number of excellent hornists had performed in concerts heard by Mozart. In fact, there is no evidence that the horn obbligato was

played in the premiere.

‘Lungi da te, mio bene,’ as presented in the document, is a solo worthy of performance by an advanced hand horn player and is musically comparable to other works for horn during that time. The study reveals ‘Lungi da te, mio bene’ is indeed a milestone in that no other operatic works by Mozart of this complexity and length have been identified in other authorized sources on the horn.

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CHAPTER I

INTRODUCTION

Throughout history, opera composers have written many significant and memorable instrumental solos. Obligato instrumental solos that accompany arias composed in the eighteenth-century are not unusual; however, locating a lengthy obligato solo for the hand horn is rare. While most obligato solos were written, in part, to showcase the talent of the players for which they were written, the primary role of the solo was to heighten the dramatic effect of the opera. Obligato solos are important historically because they serve as a time capsule of information and provide a snap-shot of available instrumental techniques.

Wolfgang Amadeus Mozart's opera *Mitridate, rè di Ponto*, K. 87 contains a lengthy horn obligato rivaled only by the solo literature of the time. In no other opera has Mozart written such a challenging part for the horn. Although *Mitridate* was written by a fourteen-year-old Mozart, Aria No. 13, 'Lungi da te, mio bene', exhibits a mature understanding of the horn and its capabilities.

The purpose of this study is twofold: (1) to create a modern performance edition of the aria and (2) to compare the similarities of hand horn performance techniques in 'Lungi da te, mio bene' from *Mitridate* to other works written for the horn by Mozart. Additionally, a brief investigation of the circumstances surrounding the composition of *Mitridate* and its premiere are included. By evaluating similarities and differences in

hand technique contained within hand horn compositions by Mozart, the difficulty level of the obbligato horn solo in 'Lungi da te, mio bene' has been ascertained.

The five compositions by Mozart used for comparison include: (1) Rondo in E-flat, K. 371 (1781), (2) Quintet, K. 407 (1782), (3) Concerto No. 4 in E-flat, K. 495 (1786), (4) *Così fan tutte*, K. 588 (1790), and (5) *Idomeneo, rè di Creta*, K. 366 (1781).

Representative examples have been selected from each of the five compositions.

Although the examples chosen are taken from chamber music, solo literature, and opera, they, nevertheless, provide examples of the technical demands of horn playing during Mozart's time. Most substantial operatic horn parts composed during Mozart's time were limited to only eight or ten measures at a time. Therefore, the selection of non-operatic compositions is necessary to complete a relevant comparison of hand horn music of this era.

This study does not include the investigation of orchestral compositions by Mozart, since they typically are limited to rhythmic and cadential reinforcements and generally do not have substantial soloistic passages. Completion of the proposed research on the horn obbligato from 'Lungi da te, mio bene' provides historical and musical insight into the authentic performances of hand horn music of the late 1700s and documents a milestone in the development of the literature for the horn.

CHAPTER II

MOZART AND *MITRIDATE, RÈ DI PONTO*

On 13 December 1769 Leopold Mozart and his son left Salzburg for a tour of Italy. The Archbishop of Salzburg approved the journey and provided partial funding. They arrived in Milan on 2 February 1770, and on 7 February, were invited to dine with Count Karl Joseph Firmian¹ (1716-1782), Governor General of the Austrian province of Lombardy. The count arranged three parties, and during one of those parties, the young Mozart composed three arias and a recitative on texts by Pietro Metastasio (1698-1782). In attendance were the composer Giovanni Battista Sammartini (1701-1775), and the manager of the Milan Regio Ducale Teatro. As a result, Mozart received a *scrittura* or commission² to write an opera which would open the Carnival season on 26 December 1770 at the Regio Ducale Teatro.³ *Mitridate, rè di Ponto*, K. 87, which bears a

¹ Count Firmian was a nephew of the former Salzburg Archbishop Firmian. Count Firmian, a very influential patron during Mozart's stays in Italy, was responsible for several commissions including *Mitridate, rè di Ponto*, and later *Ascanio in Alba* for the Archduke of Austria's wedding. (H.C. Robbins Landon, *The Mozart Compendium* (New York: Schirmer Books, 1990), 243.)

² The fee for this commission was fixed at 100 *cigliati* [also called *gigliati*] (equal to a ducat or about nine shillings) plus free board during the stay. (Emily Anderson, ed. and trans., *The Letters of Mozart and His Family* (New York: W.W. Norton, 1985), 176.) [Leopold Mozart's letter to his wife dated 24 March, 1770]

³ Charles Osborne, *The Complete Operas of Mozart: A Critical Guide* (New York: Atheneum, 1978; reprint, New York: Da Capo Press, 1983), 54. [page references are to reprint edition.]

dedication to the Duke of Modena, was Mozart's first true *opera seria*.⁴ The text was based on Abbate Giuseppe Parini's (1729-1799) Italian translation of Racine's tragedy *Mitridate* (1673). The libretto for Mozart's version was written by Vittorio Amadeo Cigna-Santi (1725-1785), a poet from Turin,⁵ and three years earlier [1767], had been set to music by Abbate Gasparini (1721-1778).

The contract for *Mitridate, rè di Ponto* stipulated that the music for the recitatives was to arrive in Milan by October, and Mozart himself was to arrive by 1 November to compose the arias with the singers.⁶ On 27 July 1770, while in Bologna, Mozart received the libretto for the opera, and learned the names of the cast and their respective roles:

Guglielmo D'Ettore,⁷ tenor — Mitridate
 Antonia Bernasconi,⁸ soprano — Aspasia
 Pietro Benedetti,⁹ male soprano — Sifare
 Giuseppe Cicognani, contralto — Farnace

⁴ Landon, *The Mozart Compendium*, 243.

⁵ William Mann, *The Operas of Mozart* (London: Cassell, 1977), 76.

⁶ Anderson, *The Letters of Mozart*, 176. [Leopold Mozart's letter to his wife dated 24 March 1770]

⁷ D'Ettore also appeared in Gasparini's 1767 production of *Mitridate*. (Charles H. Parsons, *The Mellen Opera Reference Index*, vol. 15, *Opera Premieres: An Index of Casts/Performers* (New York: The Edwin Mellen Press, 1993), 458.)

⁸ Bernasconi (c 1741-1083?) was the stepdaughter and pupil of Andrea Bernasconi who was the Kappellmeister at the Munich Court. Her first appearance was in Vienna in 1767 in Gluck's *Alceste*. (Anderson, *The Letters of Mozart*, 83.) [Leopold Mozart's letter to Lorenz Hagenauer dated 30 January–3 February 1768]

⁹ Also known as Sartorino, Santorini, or Sartorini. Despite the decline of the castrati, he was in constant demand. He has documented performances through 1782. (Parsons, *The Mellen Opera Reference Index*, vol. 15, *Opera Premieres*, 107.)

Anna Francesca Varese, soprano — Ismene
 Gaspare Bassano, tenor — Marzio
 Pietro Muschietti, male soprano — Arbate¹⁰

Mozart was acquainted personally with some of the singers in this cast and was able to begin writing the recitatives and arias with their voices in mind. Mozart began composing *Mitridate* while he stayed at Count Pallavinci's villa in Bologna. Since five months was allotted to complete his first opera for Italy, Mozart had to work quickly to meet the deadline.

In mid-October, Mozart and his father arrived in Milan where an apartment had been found for them.

Our lodgings here are not far from the theatre. They consist of a large room with a balcony, three windows and a fireplace, and of a bedroom about the same size with two large windows but no fireplace . . . we are rather a long way from Count Firmian's house, but this time we have to be near the theatre.¹¹

Upon their arrival, they met the singers and Mozart began to compose the arias. In a letter from Mozart to his mother, he wrote, "I cannot write much, for my fingers are aching from composing so many recitatives."¹² Although at the beginning, many questioned the young composer's abilities, an early problem was solved when the *prima donna* heard Mozart's music. Leopold wrote to Padre Martini,

¹⁰ Otto Erich Deutsch, *Mozart: A Documentary Biography* (Stanford: Stanford University Press, 1966), 129-130.

¹¹ Anderson, *The Letters of Mozart*, 167. [Leopold Mozart's letter to his wife dated 27 October 1770]

¹² Ibid., 166. [Mozart's letter to his mother dated 20 October 1770]

One person had the brilliant idea of bringing the *prima donna* all her arias, and the duets as well, all of which had been composed by Abbate Gasparini of Turin [performed in Turin in 1767], with a view to persuading her to insert those arias and not accept anything composed by this boy, who would certainly never be capable of writing a single good one. But the *prima donna* said that she would like first of all to try my son's arias; and having tried them she declared that she was satisfied.¹³

Mozart had to revise his work on several occasions, and *Mitridate*, unlike many of his works, has several different versions, sketches, and fragments.¹⁴ One of Mozart's primary objectives was to meet the needs of the singers, and eleven rejected drafts are proof that he worked diligently to achieve that objective.¹⁵ Mozart's dependence upon the singers was quite noticeable. Among the twenty-two numbers between the overture and closing chorus, there are no ensembles, and only one duet. The remainder of the opera is a lengthy series of arias along with a number of coloratura passages.¹⁶

Mitridate, rè di Ponto was Mozart's first major work which utilized the castrato voice. Castrati first appeared in the middle of the sixteenth-century and became very important figures. Throughout the century, the number of roles in opera for the castrati increased as they achieved a more prominent status. Many castrati were able to obtain even higher fees

¹³ Ibid., 177. [Leopold Mozart's letter to Padre Martini dated 2 January 1771]

¹⁴ Neal Zaslaw, ed., *The Complete Mozart: A Guide to the Musical Works of Wolfgang Amadeus Mozart* (New York: W.W. Norton and Company, 1990), 45.

¹⁵ Stanley Sadie, ed., "Mozart, (Johann Chrysostom) Wolfgang Amadeus" *The New Grove Dictionary of Music and Musicians*, vol. 12 (London, 1980), 689.

¹⁶ János Liebner, *Mozart on the Stage* (New York: Praeger Publishers, 1972), 22.

than the lead female singer or *prima donna*.¹⁷ Knowing how the castrato voice sounded is difficult to imagine. Castration prevented the vocal chords from increasing in length, but had no effect on the growth of the lungs. This allowed the castrato the range and agility of a female voice with the lung capacity of a male.¹⁸ Recordings such as the one by Alessandro Moreschi,¹⁹ (1858-1922) only hint at the distinctive quality and incredible agility of the castrati voices. According to written accounts, the technical prowess of the castrati is unlike any other before or since. Because of their ability to perform incredible runs and trills, castrati frequently would refuse to sing anything that did not show off their vocal abilities.²⁰ Many castrati considered the written music only an outline, and they frequently elaborated upon the melodies according to their fancy.²¹ In *Mitridate, rè di Ponto*, Mozart was composing music for three castrati voices.

Mozart, unfamiliar with Pietro Benedetti's vocal capabilities, delayed writing the lead male soprano or *primo uomo*'s arias until he was able to hear him sing. As of 24 November, Benedetti still had not arrived in Milan and Mozart became

¹⁷ Alan Yorke-Long, "The Castrati" *Opera* 1, no. 3 (June 1950): 26.

¹⁸ Ibid., 28.

¹⁹ Alessandro Moreschi, *The Last Castrato: Complete Vatican Recordings*, (Opal CD 9823, 1987).

²⁰ Alan Yorke-Long, "The Castrati," 29.

²¹ Ibid., 28.

concerned.²² “Wolfgang refuses to do the work twice over and prefers to wait for his [Benedetti’s] arrival so as to fit the costume to his figure.”²³ With one month remaining before the premiere, Mozart had written only one aria for Benedetti.²⁴ Finally on 1 December when Benedetti arrived, Mozart was able to finish the arias and complete the opera.²⁵ The *prima donna* and the *primo uomo* were pleased with the music written for them. Leopold wrote to his wife: “[They] are simply enchanted with their duet. The *primo uomo* has actually said that if this duet does not go down, he will let himself be castrated again.”²⁶

The Regio Ducale Teatro of Milan

Mozart’s opera *Mitridate* was scheduled to premiere at the Regio Ducale Teatro in Milan, one of the finest opera houses in Italy. The Regio Ducale Teatro first opened its doors on 26 December 1717. The theater was unique because it was Milan’s only public

²² In a letter to his wife, Leopold writes, “You think that the opera is already finished, but you are greatly mistaken. If it had depended on our son alone, two operas would have been ready by now. But in Italy everything is quite mad At the time I write, the *primo uomo* has not yet arrived, but he will certainly arrive today.” (Anderson, *The Letters of Mozart*, 172.) [Leopold Mozart’s letter to his wife dated 1 December, 1770]

²³ Ibid., 171. [Leopold Mozart’s letter to his wife dated 24 November 1770]

²⁴ Mann, *The Operas of Mozart*, 77.

²⁵ Anderson, *The Letters of Mozart*, 171. [Leopold Mozart’s letter to his wife dated 24 November 1770]

²⁶ Ibid., 174. [Leopold Mozart’s letter to his wife dated 15 December 1770]

theater and stage for entertainment and the only institution that permitted gambling and public balls.²⁷ Although the theater previously had caught on fire on several occasions, on 25 February 1776, a fire completely destroyed the Milan Regio Ducale Teatro.²⁸ An account by Pietro Verri, a high-ranking Milanese government official, stated:

You will no longer see the Theater of Milan which burned down completely the morning of the 25th, that is, the first day of our Lent. Up to now it has not yet become clear how this disgraceful thing, which concerns all the proprietors of the boxes and the Court building and furniture, happened. Hardly two hours after the many people who had danced through the night and the morning until 13:00 [6:00 am] had left when the air was observed growing dark in a moment from an extremely dense cloud of smoke, and then very high flames broke out which, surpassing the [height of] the Cathedral which is in the center, could be seen from a tower of our house . . . It is commonly believed that this fire was the work of an arsonist.²⁹

He later retracted the last statement and reported, “I believe that the fire was entirely accidental. Every year it was a miracle that it did not burn down.”³⁰ The Regio Ducale Teatro never was rebuilt and later was replaced by the famed La Scala theater.

²⁷ Kathleen Kusmich Hansell, “Opera and Ballet at the Regio Ducale Teatro of Milan 1771-1776: A Musical and Social History” (M.M. Thesis, University of California at Berkeley, 1980), 1.

²⁸ Giorgio Lotti, and Raul Radice, *La Scala* (New York: William Morrow and Company, Inc., 1979), 8.

²⁹ Pietro Verri and Alessandro Verri, *Carteggio di Pietro e di Alessandro Verri dal 1766 al 1797*, vol. VIII (Milan: L.F. Cogliati, 1931), 50-52. [Letter of 28 February 1776]; Quoted in Hansell, “Opera and Ballet,” 910-911.

³⁰ *Ibid.*, 54. [Letter of 9 March 1776]; Quoted in Hansell, 911.

The Carnival Season

The Carnival season, the most important season for operatic performances, lasted from St. Stephen's Day [26 December] until the end of February or the beginning of March.³¹ In Milan, the Carnival season was reserved exclusively for *opera seria*,³² and the Regio Ducale Teatro was one of the few remaining houses in Italy to produce *opera seria* at that time. Theaters in other cities, large and small, staged mostly *opera buffa* or comic operas during the Carnival. In Milan, the comic operas were produced in the autumn season,³³ and as a rule, two operas were produced during the course of one season. The first, which opened on St. Stephen's Day, was considered to be less desirable since the audience tended not to be as appreciative until later in the Carnival season. Usually, when audiences declined, the second opera began rehearsals and premiered after the first opera closed.³⁴

The Regio Ducale Teatro and its Orchestra

The Regio Ducale Teatro was one of Italy's largest opera houses, and the principal singers employed there were some of the best performers of the time. By the mid 1700s

³¹ Hansell, 186.

³² Ibid., 183.

³³ The autumn season generally lasted from early August through late October or early November. (Ibid., 184).

³⁴ There was usually a four or five day break between the last performance of the first opera and the first performance of the second opera. Occasionally there was more of a break if the second opera was more difficult or longer. (Hansell, 186.)

the theater and its orchestra were continually growing. The orchestra at the Regio Ducale Teatro provided an important opportunity for Mozart since he was able to compose for the unusually large orchestra. According to Leopold, the orchestra consisted of: “14 first and 14 second violins, 28 violins in all, 2 claviers, 6 double-basses, 2 violon cellos, 2 bassoons, 6 violas, 2 oboes, and 2 flutes (who, if there are no flutes, always play as four oboes), 4 horns, and 2 trumpets.”³⁵ These figures refer to the full-time musicians employed at the theater. Additional wind and brass players were employed when needed.³⁶

The Milanese considered their orchestra to be the best in Italy and capable of executing complex orchestrations and accompaniments with impeccable precision. Many people who visited Milan agreed with that assessment. Joachim Quantz, who toured Italy in the 1720s, said that the opera orchestra in Milan was the best in Italy.³⁷ The Milanese theorist Giovenale Sacchi stated that:

Our musicians . . . are accustomed to playing together with such precision that it is a delight not only to hear them, but also to stand and watch them, because it seems as though but a single hand pushes and pulls all the bows. It is indeed true that the Milanese orchestra has been one of the most celebrated of Italy for a long time now; which praise, because it is so long-

³⁵ Anderson, *The Letters of Mozart*, 174. [Leopold Mozart’s letter to his wife dated 15 December 1770]

³⁶ Hansell, 257.

³⁷ Friedrich William Marpurg, *Historische-Kritische Beyträge zur Aufnahme der Musik* (Berlin: [n.p.], 1754-57), 197; Cited in Adam Carse, *The Orchestra in the 18th Century* (New York: Broude Brothers, 1969), 82.

standing for us, is all the more to be guarded with greater diligence, that it does not languish and become lost.³⁸

Other visitors and critics were not so quick to praise the opera orchestra at Milan. Charles Burney, in the journal describing his Italian travels, paints a much different picture. “The band is very numerous, and the orchestra large in proportion to the house, which is much bigger than the great opera house at Turin.”³⁹ At a later time, he again commented about the orchestra at Milan:

There is a general complaint in England against loud accompaniments: and, if an evil there, it is doubly such in Italy. In the opera-house little else but the instruments can be heard, unless when the *baritoni* or bass voices sing, who are able to contend with them; nothing but noise can be heard through noise; a delicate voice is suffocated; it seems to me as if the orchestra not only played too loud, but that it had too much to do.⁴⁰

Another critic accused Giovanni Lampugnani⁴¹ of making the ensemble larger by adding strings and “the most noisy instruments such as horns, bassoons and drums In some

³⁸ Giovenale Sacchi, *Della divisione del tempo nella musica, nell ballo e nella poesia*. (Milan: G. Mazzucchelli, 1770); Quoted in Hansell, 259.

³⁹ Charles Burney, *Music, Men and Manners in France and Italy 1770* (London: Eulenberg Books, 1974), 46.

⁴⁰ Charles Burney, *Dr. Burney's Musical Tours*, vol. I, *An Eighteenth-Century Musical Tour in France and Italy* (London: Oxford University Press, 1959), 77.

⁴¹ Lampugnani was the Kapellmeister of the Regio Ducale Teatro.

of the arias one hears accompanied in that manner, one would say it was a fight of two enemies on a field of battle.”⁴²

According to Francesco Algarotti, the design of the hall allowed the singers to be heard over the orchestra. The Regio Ducale Teatro had a proscenium which extended several feet into the theater. By “placing the actors in the midst of the audience, there is no danger that they are not marvellously well heard by everyone.”⁴³ Leopold Mozart wrote to his wife describing a concert they heard at Count Firmian’s house upon their arrival in Milan. In the letter he complains that the orchestra was wretched because all of the good players had gone off to the country with their patrons. They usually left Milan in the off-season and did not return until the beginning of the Carnival season.⁴⁴

The standards of the orchestras in Italy tended to require the musicians to be prepared and to perform well as stated in a surviving copy of a musician’s contract from the Turin orchestra [from 1768 onward], “It will be the obligation of all [players] to come provided with instruments of the highest quality, being aware that they will be scrupulously examined at the first rehearsal, and those found to be mediocre will be refused.”⁴⁵ There

⁴² Wilhelm Bauer, Otto Erich Deutsch, and Joseph Heinz Eibl, eds., *Mozart Briefe und Aufzeichnungen*, vol. II (Kassel: Bärenreiter, 1962-1975), 257.

⁴³ Bauer, Deutsch and Eibl, *Mozart Briefe und Aufzeichnungen*, vol. II, 317.

⁴⁴ Anderson, *The Letters of Mozart*, 172. [Leopold Mozart’s letter to his wife dated 1 December 1770]

⁴⁵ Bouquet, Marie-Thérèse, Item No. 3 transcribed in *Il Teatro di Corte dalle origini al 1788*, vol. I of *Storia de Teatro Regio di Torino* (Turin: [n.p.], 1976), 177; Quoted in Hansell, 259-60.

are no extant copies of documents of this type for the opera orchestra at Milan, but it is possible they placed similar demands upon their players. Because of the orchestra's skill, the majority of the arias in *Mitridate*, intended initially to be exhibition pieces for the singers, are orchestrated not only for strings alone, but also have the added color and strength of brass and woodwind instruments.

Rehearsals of *Mitridate*

In a letter to his wife, Leopold Mozart tells that the first recitative rehearsal [exact date unknown]

went so well that only once did I take up my pen to alter a single letter, and that was *della* to *dalla* . . . This achievement does the copyist great credit . . . I hope it will be the same with the instrumental rehearsals.⁴⁶

The second recitative rehearsal took place on 8 December. The first instrumental rehearsal with reduced orchestra, (only sixteen players), was on 12 December. This rehearsal was held primarily to insure the parts had been copied properly.⁴⁷ The first full rehearsal was held in the Assembly Hall on 17 December followed by a second in the theater on 19 December. A third complete rehearsal was held on 22 December, and the dress rehearsal was held on 24 December.⁴⁸ Many skeptics did not believe that a

⁴⁶ Anderson, *The Letters of Mozart*, 173. [Leopold Mozart's letter to his wife dated 8 December 1770]

⁴⁷ Ibid., 174. [Leopold Mozart's letter to his wife dated 15 December 1770]

⁴⁸ Deutsch, *Mozart: A Documentary Biography*, 128.

fourteen-year-old could write an opera appropriate for the theater; but after the first full orchestra rehearsal, all of the leading players proclaimed that the opera was “clear, straight-forward, and easy to play.”⁴⁹

The Premiere of *Mitridate*

Mozart’s *Mitridate, rè di Ponto*, which premiered on 26 December 1770, and ran for twenty-two consecutive performances, was well received.⁵⁰ In a letter to his wife, Leopold wrote:

Two things, which had never yet happened in Milan, occurred on [the] evening [of the premiere]. First of all, contrary to the custom of a first night, an aria of the prima donna was repeated . . . Secondly, after almost all the arias, with the exception of a few at the end, there was extraordinary applause and cries of: “Evviva il Maestro!”⁵¹

In a letter to Padre Martini, Leopold wrote about his son’s favorable reception despite the initial opposition by many who

before hearing a single note had spread the rumour that it was a barbarous German composition, without form and content, and impossible for the

⁴⁹ Anderson, *The Letters of Mozart*, 177. [Leopold Mozart’s letter to Padre Martini dated 2 January 1771]

⁵⁰ *Mitridate, rè di Ponto* lasted for six hours and included three ballets between acts. These ballets were directed and choreographed by Francesco Caselli and included the following: *Il Giudizio di Paride*, *Il Trionfo della Virtù a fronte d’Amore* and *Dame, e Cavalieri, che applaudono alle Nozze d’Aspasia, e d’Ismene*. (Hansell, 956.) In a letter to his wife, Leopold wrote that the ballets were going to be shortened so that everyone could go home and eat dinner. (Anderson, *The Letters of Mozart*, 176.) [Leopold Mozart’s letter to his wife dated 29 December 1770]

⁵¹ Anderson, *The Letters of Mozart*, 176. [Leopold Mozart’s letter to his wife dated 29 December 1770]

orchestra to perform, so that they led half the town of Milan to wonder whether it would be anything more than a patchwork.⁵²

The critics were complimentary toward Mozart's opera. In a review printed in the *Gazetta di Milano* on 2 January 1771, Giuseppe Parini wrote:

On Wednesday last the Teatro Regio Ducale reopened with the performance of the drama entitled *Mitridate, rè di Ponto*, which has proved to the publics satisfaction as much for the tasteful stage designs [done by the three Galliari brothers]⁵³ as for the excellence of the music, and the ability of the actors The young *Maestro di Cappella*, who has not yet reached the age of fifteen, studies the beauty of nature and exhibits it adorned with the rarest of musical graces.⁵⁴

Despite *Mitridate*'s initial success, no other performance has been documented until 1971.⁵⁵

⁵² Anderson, *The Letters of Mozart*, 177. [Leopold Mozart's letter to Padre Martini dated 2 January 1771]

⁵³ Bernadino Galliari (1707-1794), Fabrizio Galliari (1709-1790) and Giovanni Antonio Galliari (1714-1783). They had also done the sets for Gasparini's 1767 production of *Mitridate* in Turin. (Carolyn Gianturco, *Mozart's Early Operas* (London: Batsford, 1981), 83.)

⁵⁴ Deutsch, *Mozart: A Documentary Biography*, 130-31.

⁵⁵ The next documented performance was on 7 August, 1971 at the Salzburg Festival. Other known performances include: 23 October 1971 at the Deutsche Oper am Rhein in Düsseldorf, in 1983 at the Schwetzingen Festival, and in 1984 at the Teatro Olimpico in Vicenza and the Gran Teatro La Fenice in Venice. Concert performances of *Mitridate* include: 21 January 1977 at the Festspielhaus in Salzburg, (Rudolph Angermüller, *Mozart's Operas* (New York: Rizzoli, 1988), 35.) 17 March 1979 at Logan Hall in London, and 15 August 1985 at Avery Fisher Hall in New York. (Landon, *The Mozart Compendium*, 242.)

Mozart, by contract, was required to lead the production from the clavier during the first three performances,⁵⁶ and then the direction was assumed by Giovanni Battista Lampugnani, the second clavier player during the first three performances.⁵⁷ The local composers were full of praise, but more importantly the copyist was pleased. Leopold wrote to his wife:

the copyist is absolutely delighted, which is a good omen in Italy, where, if the music is a success, the copyist by selling the arias sometimes makes more money than the Kapellmeister does by his composition.⁵⁸

After their departure from Milan, the Mozarts had yet to receive the opera manuscript from the copyist. Leopold informed his wife that a copy could not be secured because

it is still in the hands of the copyist and he, like all the opera copyists in Italy, will not let it out of his hands, as long as he can make his profit. When we left Milan, he had to make five complete copies, one for the Impresa, two for Vienna, one for the Duchess of Parma and one for the Lisbon Court,⁵⁹ to say nothing of the individual arias. And who knows of whether the copyist has not received some more orders in the meantime. Even then he told me that I must not expect to see it before Easter.⁶⁰

⁵⁶ In a letter to his wife, Leopold describes Mozart's outfit: "Picture to yourselves little Wolfgang in a scarlet suit, trimmed with gold braid and lined with sky-blue satin. The tailor is starting to make it today. Wolfgang will wear this suit during the first three days when he is seated at the clavier." (Anderson, *The Letters of Mozart*, 175.) [Leopold Mozart's letter to his wife dated 22 December 1770]

⁵⁷ Ibid., 179. [Leopold Mozart's letter to his wife dated 5 January 1771]

⁵⁸ Ibid., 174. [Leopold Mozart's letter to his wife dated 15 December, 1770]

⁵⁹ The copy done for Lisbon is housed in the Library of Ajuda.

⁶⁰ Anderson, *The Letters of Mozart*, 184. [Leopold Mozart's letter to his wife dated 1 March, 1771]

'Lungi da te, mio bene' (Aria No. 13)

'Lungi da te, mio bene' appears in the second act of Mozart's *Mitridate, rè di Ponto*.

The vocal part in this aria, which includes wide leaps and imposes many technical demands upon the singer, is a great testament to Pietro Benedetti's abilities (See Example 1).

Example 1. Sifare's Aria from Act II, No. 13 'Lungi da te, mio bene' Measures 15-35

Lun - gi da te, mio be - ne, se vuoi ch'io porti il pie - de, se
 vuoi ch'io por - ti il pie - de, non ram - men - tar - le pe - ne che
 pro - vi, o ca - ra in te. Lun - gi da te, mio be - ne, se vuoi ch'io por - ti il
 pie - de, non ram - men - tar - le pe - ne che pro - vi, o ca - ra in
 te, che pro - vi, o ca - ra, in te.

This aria is an intriguing one. The pairing of the hand horn with a castrato must have produced a sound unlike any combination known at present. A description by William Mann reads,

Imagine the most brilliant countertenor, transpose his vocal compass up at least a fifth in your mind, and you can guess at the stunning sounds Santorino might have produced. It is not the agility but the timbre that modern singers cannot rival.⁶¹

⁶¹ Mann, *The Operas of Mozart*, 92.

The hand horn has a much softer sound than that produced on the instrument in the twentieth-century, and according to the various accounts of the qualities of the castrato's voice, the two must have been similar. This pairing would have made a combination that would allow for maximum individuality without the fear of the horn overpowering the singer.

In the second act of the opera, King Mitridate has declared his wish to marry Aspasia and sends Sifare to inform her of his decision. Upon meeting, Sifare and Aspasia declare their love for each other, and when Aspasia tells Sifare that he must leave, she explains to him that although she loves him, she must obey the command of Mitridate. 'Lungi da te, mio bene' is Sifare's song of farewell, and the melancholy horn obbligato helps to outline the feelings of sadness evident in the text as shown in Example 2.

Example 2. Text and Translation from Act II, Aria No. 13 'Lungi da te, mio bene'

Lungi da te, mio bene,
Se vuoi, ch'io porti il piede,
Non rammentar le pene
Che provi, oh cara, in te.
Parto, mia bella, addio,
Che se con te più resto
Ogni dovere obbligo
Mi scordo ancor di me.

Far from you, my beloved,
if you wish me to wend my way,
do not remember the sufferings
you experience, my dear.
I depart, my beautiful one, farewell,
for when I stay with you,
I forget my duty,
I forget myself.⁶²

⁶² Wolfgang Amadeus Mozart, *Mitridate, rè di Ponto*, K. 87 from the libretto of the *Complete Mozart Edition*, trans. by Gwynn Morris (Philips 422 529-2 CD set Analog-Digital, 1977), 136.

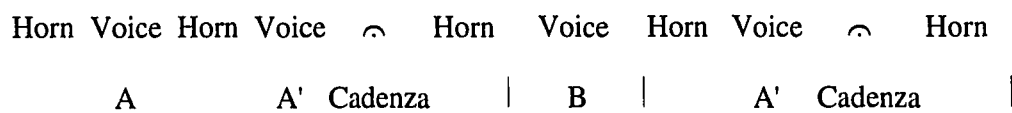
In terms of organization, this aria tends to be more complex than the traditional *da capo* aria which, at that time, was becoming outdated. 'Lungi da te, mio bene' actually is closer to a *dal segno* aria than a *da capo* aria since the return is not a repeat of the first section theme A but the A' section. When examining this aria, taking into consideration only the voice part, the aria can be analyzed simply as follows:

Example 3. Formal Structure of the Vocal Part in ‘Lungi da te, mio bene’



When the horn obbligato part is examined in conjunction with the vocal part, however, the form becomes much more complex. The horn fulfils two roles: (1) as a *concertante* or soloist, and (2) as a duet with the singer. When both parts are diagrammed, the formal outline appears to be similar to the earlier concerto grosso form with the horn solo serving in the role of the tutti, illustrated as follows:

Example 4. Formal Structure of the Horn and Voice Parts in 'Lungi da te, mio bene'



The horn alternates with the vocalist, in a structure similar to the concerto grosso, yet more complex because of the added use of cadenzas and the frequent dialogue between

the horn and the voice. When the horn is paired with the voice, the difficulty level of the horn part slightly decreases, and is used to add color to the vocal part.

The Autograph of *Mitridate*

The complete, original autograph of *Mitridate, rè di Ponto* is considered to have been lost, although several fragments and rejected versions exist in Mozart's hand-writing. Existing copies and sketches are available; the most complete copy is held in Lisbon in the Biblioteca de Ajuda. The aria 'Lungi da te, mio bene' survives in two different versions;⁶³ one contains a solo horn obbligato, and the second version does not. The vocal part is exactly the same in all versions, since the lead male had learned the part before the horn obbligato was added.⁶⁴ In the version listed as *ohne solohorn* [without solohorn], the orchestral parts appear in a slightly different version; the obbligato melody written for the horn, however, is not present in any part. According to Tagliavini in the *Neue Mozart Ausgabe*, Mozart had almost completed 'Lungi da te, mio bene' when he was asked to recompose the aria to include a solo horn at the request of Benedetti. The work was completed after the first rehearsal.⁶⁵ The second version may possibly never have been

⁶³ Version 1 can be found in the Bibliothèque nationale in Paris. Version 2 can be found in the Biblioteca de Ajuda in Lisbon and at the British Library in London. The copies of version 2 contain the solo obbligato. (Luigi Ferdinando Tagliavini, *Kritische Berichte*, "Mitridate, rè di Ponto," Serie II, Werkgruppe V, Band IV (Kassel: Bärenreiter-Verlag, 1978), 11, 13, and 16 respectively.)

⁶⁴ Luigi Ferdinando Tagliavini, *Die Neue Mozart Ausgabe*, "Mitridate, rè di Ponto," Serie II, Werkgruppe V, Band IV (Kassel: Bärenreiter-Verlag, 1978), XVII.

⁶⁵ Ibid., IX.

performed at the premiere because the principal horn player may have found the solo impractical and requested another version. While this scenario is a possibility, an examination of horn players active in the area of Milan in 1770 provides potential answers to many questions concerning the premiere of the horn obbligato solo in 'Lungi da te, mio bene'.

Horn Players in the Late 1700s

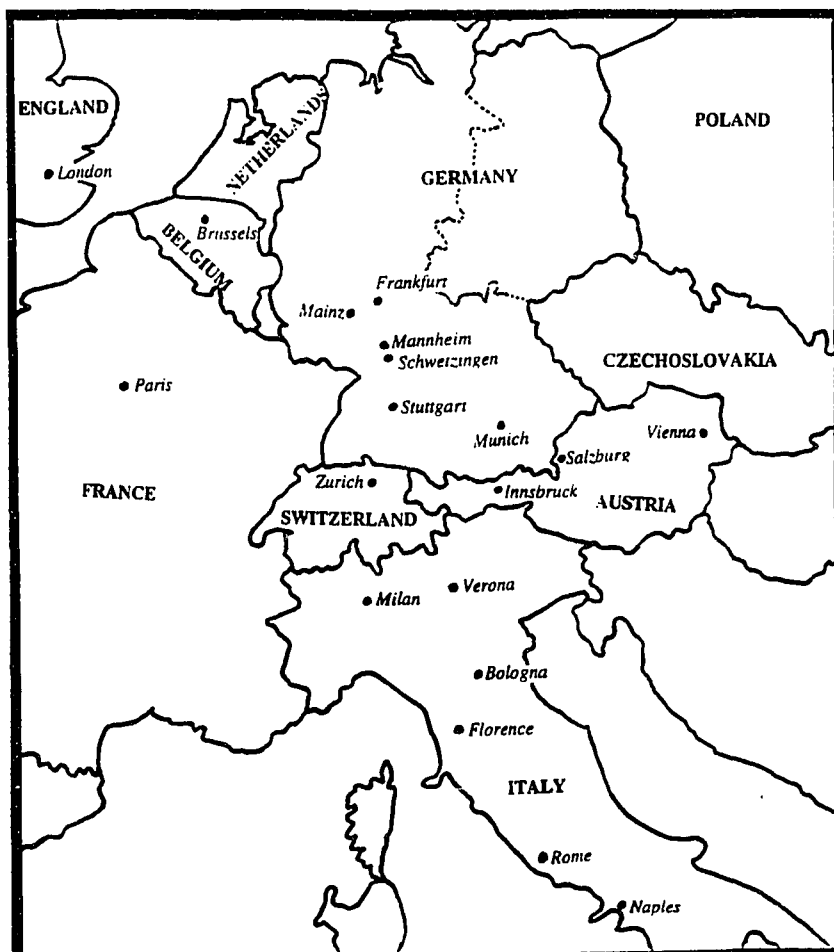
One particularly interesting aspect of this study involved an attempt to locate records of horn players in or around Milan in the latter half of the eighteenth-century. Unfortunately, the Regio Ducale Teatro burned down a few years after the premiere of *Mitridate*, and any theater records that may have contained the information were lost. Whether the obbligato horn part was played at the premiere is not known; however, a solo of this caliber is thought to have been influenced by a horn player Mozart heard prior to the premiere. This solo could have been the result of a young composer who did not fully understand the capabilities of the newly developed hand technique. Even at the age of fourteen Mozart was concerned about adapting the arias to the abilities of the vocalist, and logically he may have done the same for a solo horn obbligato.

Although Mozart already was familiar with Joseph Leutgeb [Lietgeb] (1732-1811) and his playing abilities, there is doubt that this solo was written for him. While the obbligato solo horn part features a significant amount of lyrical playing, Leutgeb's specialty, the rapid arpeggiated passages are closer to a *cor basse* style of playing. Although these

passages would not have been impossible for Leutgeb to play. Mozart most likely would not have written a solo featuring technical aspects that were out of character for him. For that reason, other possible influences were examined.

Prior to the composition and premiere of *Mitridate*, Mozart traveled extensively with his father and often was showcased at courts and homes of the aristocracy. A map indicating the primary locations Mozart visited prior to 1770 is shown in Figure 1.

Figure 1. A Map of the Primary Destinations of Mozart's Travels: 1763-1770



During their stay in the various locations, Mozart and his father frequently attended concerts and operas. The logical assumption is that Mozart may have been influenced by a horn player heard during one of those performances. To determine possible influences, a list of the horn players in the cities Mozart visited prior to the composition of *Mitridate* has been compiled and is presented in Figure 2.

Figure 2. Horn Players in Cities Visited Prior to the Premiere of *Mitridate*⁶⁶

City	Date(s)	Orchestra	Horn Players	Dates of Service
Stuttgart	1763	Stuttgart Hofkapelle	Jean Joseph Rodolphe	1761-63
			Johann Nisle	1763-
			Schade	1757-?
			Zoebel [Zobel]	1757-?
Mannheim	1763	Mannheim	Franz Lang	1763-78
			Martin Lang	1767-78
			Georg Eck	1766-78
			Joseph Ziwini	1747-87
			Wentzel Ziwini	1752-69
			Jacob Ziwini	1745-63
			Johann Matuska	1756-?
Mainz	1763	Mainz Hofkapelle	Heinrich Kimmel	1758-?
Paris	1763-64;1766	Opera	Jean Joseph Rodolphe	1765-?
			Johann Georg Sieber	1765-77
			Hebert	1760-67
		Comedie francaise	Fremant	1763;1765
			Kierschner	1763;1765-66
			Moser	1764
			Johann Georg Sieber	1764-65
		Concert Spirituel	Coquerel	1766
			Hebert	1762-66
			Grillet	1762-66
		Prince de Conti	Jean Joseph Rodolphe	1763-65
			Heina [Haina]	1764-75
Vienna	1767-68	Imperial Court Opera	Kohl	1763-79
			Krauss	1763-71
Mantua	1769	Accademia filharmonica	Toschi [Toeschi]	c. 1770
			Passera	c. 1770

⁶⁶ The information contained within the chart was derived from Hans Pizka's *Dictionary of Hornists*, (Kirchheim bei München: Hans Pizka Edition, 1986).

This list includes the cities Mozart visited, the date(s) of his stay, the names of known horn players, the orchestra in which each performed, and dates of service if known.

Although Mozart and his father visited over fifty cities from 1763 to 1770, for the purpose of this study, only those cities where records of horn players were found are included.

The list of horn players in Figure 2 is impressive since in many respects, the listing is a who's who of horn players in the late eighteenth-century. Four of these players, because of their abilities, warrant special attention: Jean Joseph Rodolphe, Johann Nisle, Martin Lang, and Georg Eck. When Mozart was in Ludwigsburg [near Stuttgart], he heard Rodolphe and Nisle perform an opera by Jommelli. Apparently Nisle was a highly accomplished second horn player who had exceptional abilities, and according to Hans Pizka, Schubart considered Nisle's light style of playing and flexibility in the range down to C unsurpassed.⁶⁷ In 1763, Rodolphe left Stuttgart and went to Paris where he was in the service of Louis François Bourbon, Prince de Conti. In 1764, Rodolphe performed solos of his own composition at the Concert Spirituel, and in 1765, as a member of the Paris Opéra, he performed an obligato solo in an aria that used hand horn techniques. The aria, by Boyer, was entitled 'L'amour dans ce riant bocage,' but the content of the aria has not been located.⁶⁸ One obligato written for Rodolphe, however, has survived. Written only six months after the premiere of *Mitridate*, an arietta from J.C.

⁶⁷ Hans Pizka, *Dictionary of Hornists*, 332.

⁶⁸ Reginald Morley-Pegge, *The French Horn* (New York: W.W. Norton, 1973), 151.

Trial's one-act opera *La Fête de Flore* (1771) contains an obbligato that uses techniques similar to those found in *Mitridate*.

At Mannheim, Mozart had an opportunity to hear a number of excellent horn players. The Ziwini brothers were well known in Mannheim, and the Lang brothers were quite successful as a touring duet team. Two of the horn players at Mannheim, Martin Lang and Georg Eck, later became the recipients of the horn parts in Mozart's opera *Idomeneo*.

The list of horn players above does not serve to suggest any possible recipients of the horn obbligato, or pinpoint the style required in *Mitridate* to the techniques of any specific performer; the purpose merely is to emphasize the fact that Mozart was well acquainted with the horn and its capabilities. Throughout his travels, Mozart visited many of the main centers for music, and undoubtedly heard some of the greatest horn players of his time.

There is no known document or review that refers to the obbligato horn solo in 'Lungi da te, mio bene,' therefore the likelihood of the obbligato having been performed at the premiere cannot be surmised. The next section of this study will examine the difficulty of the obbligato horn solo in *Mitridate* as compared to other works by Mozart to determine, in part, if the horn solo placed unusual demands on the horn player of the late 1700s.

CHAPTER III

MOZART AND THE HORN

Mozart demonstrated an early interest in the horn. At the age of eight, he told his sister to “remind me to give the horn something worthwhile to do.”¹ If the bulk of Mozart’s horn writing were to be examined, few soloistic opportunities could be identified. In fact, his orchestral writing and operatic writing for the horn are well within the conservative boundaries of Classical orchestration. While occasional prominent solos or duets are present, the lines generally are simple and outline the predominant notes of the natural harmonic series. Mozart’s demanding horn writing is found in his solo and chamber works.

The earliest known work that Mozart wrote exclusively for the horn, *Waldhornstück*, K. 33h, completed around 1766, was written for Martini Grassl,² a chamberlain (attendant) and horn player in the service of Prince Breuner at the Salzburg Cathedral. Unfortunately the manuscript has not survived, and there is no record of its content. Grassl, however, was not the only influence upon Mozart’s horn writing. As early as

¹ Deutsch, *Mozart: A Documentary Biography*, 494.

² Ludwig Ritter von Köchel, *Chronologisch-thematisches Verzeichnis Sämtlicher Tonwerke: Wolfgang Amadé Mozarts* (Wiesbaden: Breitkopf and Härtel, 1964), 47. The name appears as Martini Grassl in this source, but other variants such as Martin Grassel and Martin Grassl can be found. In a letter from Leopold Mozart to his wife and son dated 16 February 1778, the name appears as Grassl Martini. (Anderson, *The Letters of Mozart*, 484.)

1763,³ Mozart and his family were acquainted with one of the most well-known horn players of the time, Joseph Leutgeb. With a few exceptions, all of Mozart's works that prominently feature the horn were most likely written for him.⁴ In fact, the manuscript of K. 447 bears Leutgeb's name, and in Mozart's own work list, he indicates the works K. 407 and K. 495 were for him.⁵ Leutgeb was a horn player in the orchestra at Salzburg from around 1763 until 1770 when he left to go on a concert tour. Leutgeb was well-known for his horn playing abilities, and Mozart took full advantage of his talents. The compositions Mozart wrote for Leutgeb are a testament to his abilities, and the slow movements, which show off Leutgeb's lyrical style of playing, are some of the crowning moments in Mozart's writing for the horn.

The Hand Horn: Evolution and Technique

All of Mozart's compositions were written for the natural horn or hand horn. See Appendix A for an illustration. The term "hand horn" refers to the technique necessary to produce notes not available in the natural harmonic series as seen in Example 5. The natural harmonics are those predominant notes that can be produced by changing the

³ Anderson, *The Letters of Mozart*, 28. [Leopold Mozart's letter to Lorenz Hagenauer dated 12 January, 1763]

⁴ Concerto No. 1 in D, K. 412, Concerto No. 2 in E-flat, K. 417, Concerto No. 3 in E-flat, K. 447, Concerto No. 4 in E-flat, K. 495, Rondo in E-flat, K. 371, Quintet for Horn and Strings, K. 407, and possibly the fragment in E-flat, K. 370b.

⁵ Hans Pizka, *Dictionary of Hornists* (Kirchheim bei München: Hans Pizka Edition, 1986), 274.

where they pass quickly.”⁶ Although players with a strong embouchure could possibly play these forced notes, there was a limit. This style of playing, which became known as the clarino style, was not exclusive to the trumpet, and horn players possibly could have adopted these techniques from the trumpet players. In fact, many players doubled on trumpet and horn; therefore the techniques certainly would have been applied to both instruments. As hornists gained more proficiency and endurance on the natural horn, the unstable out-of-tune harmonics could be forced to be closer in tune. Otherwise, the best method for covering up any discrepancies was to place them in a passage where the notes proceeded quickly. A common practice for composers was to place the less stable harmonics in runs or trills, and use the open notes of the harmonic series for sustained passages.⁷ Unfortunately, many composers did not understand the capabilities of the horn, and some of the literature which represents this time period is not written characteristically. With these ideas in mind, the changeover from clarino horn to hand horn understandably was not an immediate one. At some time, however, during the transitional period from 1740 to 1770, the clarino style of playing was abandoned in favor of the newly developed hand horn style.

⁶ Don Smithers, *The Music and History of the Baroque Trumpet before 1721* (Syracuse: Syracuse University, 1973), 84.

⁷ Thomas Martin Brown, “Clarino Horn, Hunting Horn, and Hand Horn: Their Comparative Roles in the Classic Music of the Eighteenth Century.” (D.A., Ball State University, 1979), 41.

Hand Horn Technique

Hand horn technique was originated in the mid 1700s by the hornist and teacher Anton Joseph Hampel (1710-1771). Hampel is given the credit by many people for inventing the hand technique, although more likely, he was responsible for modifying and organizing a logical method of filling in the gaps of the natural harmonic series.⁸ Heinrich Domnich, a student of Hampel's, claimed that the discovery of hand horn technique was purely accidental. While this was a possibility, Gottfried Reiche (1667-1734), Bach's trumpeter in Leipzig, was accustomed to using a hand in the bell of his coiled trumpet to correct intonation.⁹

With the advent of hand technique, the technical possibilities of the horn were greatly expanded, and the instruments' dependence on the harmonic series was lessened. Composers then began writing for this new instrumental technique. Because of the relative newness of this technique, very few players were knowledgeable or proficient in hand horn technique. For that reason, the role of the horn in the orchestra, usually relegated to rhythmic and harmonic support with occasional melodic elements, primarily remained unchanged during this transitional period. Even the early concertos for the instrument adhered almost exclusively to the natural overtones and included frequent use of hunting calls or fanfares.

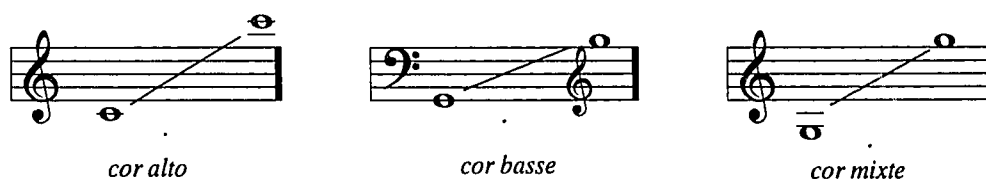
⁸ Horace Fitzpatrick, *The Horn and Horn Playing and the Austro-Bohemian Tradition 1680-1830* (London: Oxford, 1970), 85.

⁹ Barry Tuckwell, *Horn* (New York: Schirmer Books, 1983), 26.

The natural horn is a single length of tubing, and therefore, is able to produce notes in only one key. To change keys, a player had to add lengths of tubing that consequently changed the length of the instrument. These separate lengths of additional tubing were called crooks and could be used singly or in combinations to achieve the desired key. The size or length of the crook also determined, in part, the range of a player. The longer crooks made playing in the upper register easier, while shorter crooks limited the number of notes that even the best players could produce.

Writing for the hand horn was a challenge to composers. Most concertos were written with specific players in mind, and the works reflect each player's specific abilities. In the orchestral and operatic works of the eighteenth-century, horns usually were featured in pairs. The first part went to a *cor alto* player who specialized in high playing, and the lower part went to a *cor basse* player. The approximate ranges are presented in Example 6; however, the skilled *cor alto* and *cor basse* players could play higher in the range on all but the shortest crooks. The *cor mixte* is discussed later.

Example 6. Ranges of *Cor Alto*, *Cor Basse*, and *Cor Mixte*



The *cor alto* and *cor basse* categories are well defined in the literature of the time, and horn players soon became specialists in one of the categories. Most of the soloists

generally were *cor basse* players because they possessed a greater proficiency in the hand technique than the *cor alto* players. The *cor basse* parts frequently required notes in the lower register of the horn, and therefore, hand horn technique was crucial to their ability to play chromatic melodies. The *cor basse* player was expected to possess exceptional flexibility since extremely wide leaps were common in low horn parts. *Cor basse* players also were expected to play rapid scale passages, tongued and slurred, and to play fluidly even in the most difficult chromatic passages. According to their natural abilities, players specialized in one of the categories at the beginning of their career and continued in that category until retirement. Frequently, the high horn players moved to a lower part later in their career.

A third category that became popular in the late eighteenth-century was called *cor mixte*. The *cor mixte* player's range was much smaller and was confined to approximately two octaves in the middle register of the instrument as shown in Example 6. Thus, the *cor mixte* player, who did not play in the extremes of the register, achieved a great dexterity in the execution of chromatic passages. The *cor mixte* category of players, however, received much criticism. The early nineteenth-century teachers condemned the *cor mixte* style because they believed a high proficiency level with such a limited range was too easy to obtain. They believed it was necessary to master either the *cor alto* or the *cor basse* techniques. Players in all three categories were able to make the transition to soloist smoothly, but the *cor basse* and the *cor mixte* players were more successful because they were well-versed in the proper right hand technique.

Prior to an examination of Mozart's compositions for the horn, an explanation of additional details related to the hand horn is appropriate. The hand horn is not without drawbacks. Learning the right hand skills necessary to produce chromatic notes is only one part of hand horn technique. One of the most difficult aspects of hand horn performance is controlling the disparities in tone color. In order to produce notes not in the natural harmonic series, the bell must be partially or fully closed which in turn impedes the source of the sound. With this movement, the sound changes from an open sound to one that is more muffled. When fully closed notes are played loudly, the result is a stopped or brassy sound, a tone out of character for this instrument at that time. To achieve uniformity (or consistency of tone), the hand must be closed slightly on open notes, and opened on the closed notes just enough to insure the sounds are similar. The dynamic level also must be limited to accomplish consistency in the overall tone quality. Indeed, solo players tried to minimize the differences between the open and closed tones by playing with a light, unforced sound, even when the right hand closed the bell. From that developed technique, the concept of a veiled tone quality for the horn is derived. This tone color gave composers much more freedom in writing for the horn. They were no longer limited to writing unsophisticated melodies, or hunting music, and despite the differences in tone quality between the open and closed notes, composers were able to write extended melodic material for the horn.

Tone quality was not the only factor involved. Because of the wide variety of instruments available and the variation in hand sizes, an exact charting of the right hand

positions that would serve all players could not be created. Example 7 is derived from a chart of eight leading horn players of the eighteenth-century compiled by Reginald Morley-Pegge.¹⁰ The chart includes hand positions used by horn players such as Duvernoy, Domnich, Dauprat, Gallay and Oscar Franz.

Example 7. Sample Hand Position Chart. This chart does not detail all possible hand positions, and is meant to be a representation, not all-inclusive.

● = fully closed ○ = open □ = fully open
Fractions = amount of closure

In most cases, they used similar hand positions even though there were small differences in the amount of closure necessary for some of the more difficult notes. Interestingly, each player changed hand position slightly if a closed note was played in a slow tempo rather than in a fast tempo.

¹⁰ Morley-Pegge, *The French Horn*, 99.

Despite the initial differences in teaching these new techniques, the hand horn found its success as an orchestral and operatic instrument and soon became one of the most popular solo instruments of its time. Mozart wrote his obbligato solo in 'Lungi da te, mio bene' for an instrument with this newly developed technique as seen in Example 8.

Example 8. Horn Obbligato solo from 'Lungi da te, mio bene' Measures 2-14



Prior to 1770, a limited number of works have survived that utilize the hand horn technique to the extent of 'Lungi da te, mio bene'. The next section will serve to analyze the difficulty of the horn obbligato in that aria when compared to other works by Mozart. This analysis will be accomplished by compiling the number of open and closed notes in each composition, and generating percentages based on that data.

Mozart's Compositions for the Horn: A Comparison

The four primary works being examined in this comparison are: (1) 'Lungi da te, mio bene' from *Mitridate, rè di Ponto*, K. 87, (2) Rondo in E-flat, K. 317, (3) Concerto No. 4

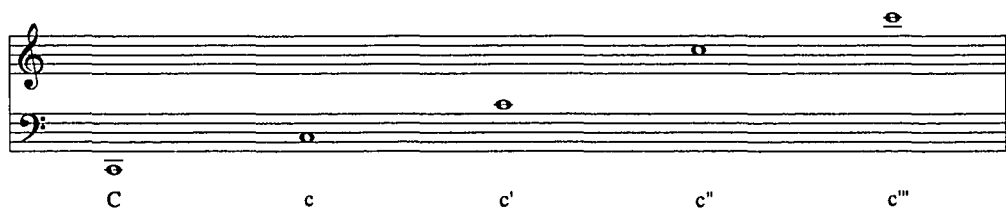
in E-flat, K. 495, movement I, and (4) the Quintet, K. 407, movement I. Each work, or movement was divided into three sections, and of those three sections, only the first two will be examined in this study because typically the first and third sections are similar, and the results from the first section will represent the third as well. The total number of open and closed notes in each section were tabulated to create the percentages. All notes, including grace notes and appoggiaturas were taken into account. The purpose for dividing the works or movements into three sections was to separate the opening sections from the minor and development sections which typically used more closed notes. Because the horn does not play in the middle section of 'Lungi da te, mio bene,' the major and minor sections were necessarily separated to avoid results that would not accurately represent each selection. Even though the length of each section varies from work to work, the percentages remain basically the same as long as the major and minor sections are evaluated separately.

Section 1 of each movement or work represents the opening statements and other materials until the beginning of the minor or development section. The second section includes the minor section and any developmental materials, and ends when the recapitulation occurs.¹¹ An additional chart for each movement or work will be provided to show the closed notes used and their percentages. Some closed notes are easier to produce than others, and this information further assists in determining the difficulty level of the obbligato solo in 'Lungi da te, mio bene.'

¹¹ In the case of the Rondo, K. 371, the second section ends with the first return of the rondo theme.

Before presenting the comparisons, a brief discussion of the symbols employed follows. For the sections showing the different closed notes used in each work or movement, standard notation symbols are used as shown in Example 9.

Example 9. Pitch Symbols Used in the Comparative Analysis

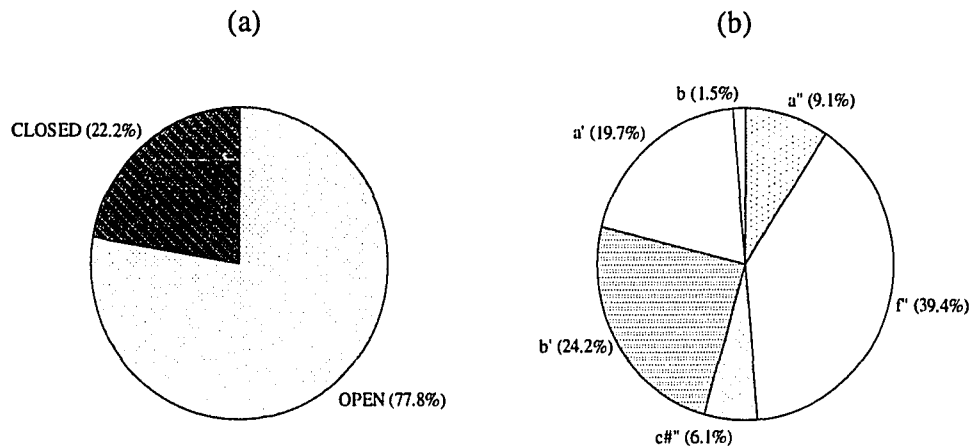


Since many of the notes that require closing are notes with accidentals, the accidentals are included with the pitch name. Those notes that are spelled enharmonically within the context of a single section are grouped together.

The first work discussed is the obbligato solo in ‘Lungi da te, mio bene’ from *Mitridate*. To understand the significance of the charts and what they represent, the assumption is that the more closed notes that appear, the more difficult a piece is to perform. As a point of reference, the open and closed notes of the entire first movement of Mozart’s Symphony in C Major “Jupiter” (1788) are examined. Only 1.7% of the notes required closure with the right hand, with f'' being the only closed note used. While most of Mozart’s symphonies do not provide a great challenge to the hand horn player, the fact that this symphony was composed eighteen years after *Mitridate* and uses so few closed notes is interesting. Figure 3a shows the percentages of open and closed notes used in Section 1, and Figure 3b presents the different closed notes used and their percentages.

Figure 3. (a) Comparison of Open and Closed Notes in 'Lungi da te, mio bene.' Measures 2-67

(b) Closed Notes Used in 'Lungi da te, mio bene' and Their Percentages

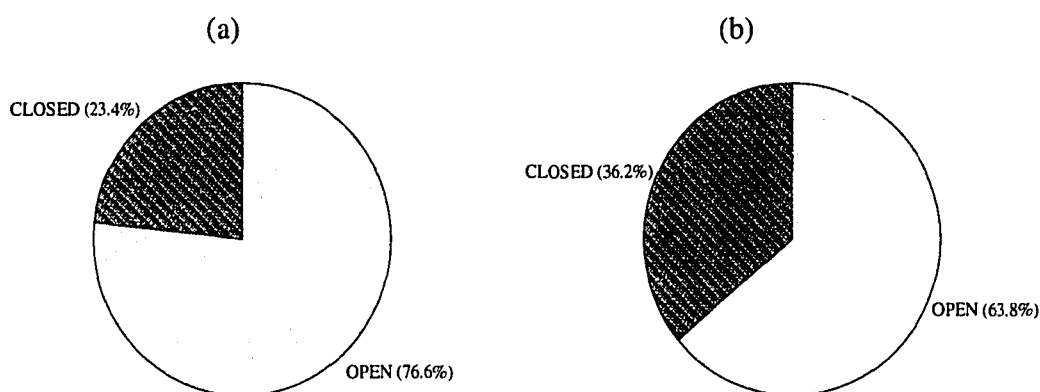


The closed note with the greatest percentage is f', one of the easier closed notes to produce. The a' and b', which follow are slightly more difficult to produce, but are seen frequently in hand horn compositions of this era.

The next composition examined is the Rondo in E-flat, K. 371. This work, which was written eleven years after the premiere of *Mitridate*, is the closest chronologically to the obligato solo. Dated 21 March 1781, Mozart wrote the work in Vienna shortly after he left the services of the Archbishop of Salzburg. Two sections of this work were examined, and the minor section demonstrated an increased use of hand technique as shown in Figures 4a and 4b. Although this work was written later than the obligato solo in 'Lungi da te, mio bene,' the opening section contains only a slight increase in the instance of closed notes. The second section of the Rondo, however, contains a greater use of closed notes, which is typical of a minor or development section.

Figure 4. (a) Comparison of Closed and Open Notes in Mozart's Rondo in E-flat (Section 1) Measures 1-50

(b) Comparison of Closed and Open Notes in Mozart's Rondo in E-flat (Section 2) Measures 65-117

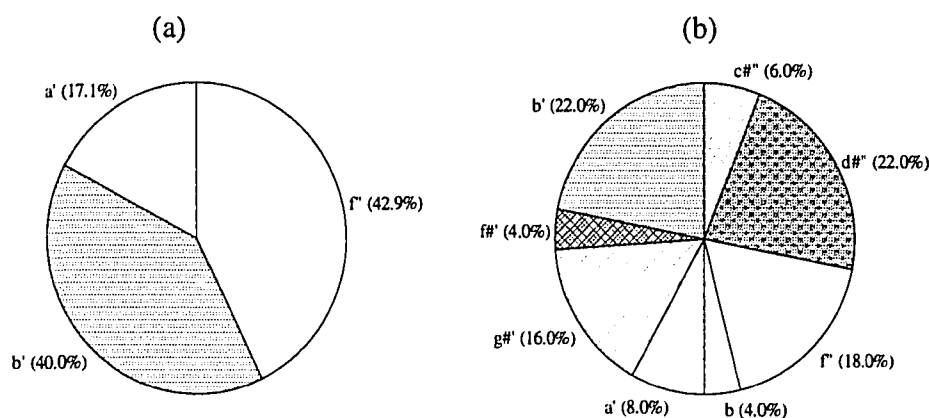


If in a minor or contrasting key a player is unable to change crooks, the open notes available would be drastically reduced. To play any significant melodic material would require an even greater use of closed notes. Because of this greater need for closed notes, the horn often would be required to tacet in the minor section of a work. While the Rondo has a slightly higher percentage of closed notes than 'Lungi da te, mio bene,' a drastic change in the number of closed notes used can be determined. Figures 5a and 5b provide a break-down of the closed notes used in the Rondo.

In Section 1 of the Rondo, only three different closed notes are used, f', b', and a', all of which are relatively easy to produce. 'Lungi da te, mio bene' uses six. Section 2 of the Rondo provides a sharp contrast as shown in Figure 5b. Not only does this section include a greater use of closed notes, but also several notes that do not occur in the two

previous examples are used. The notes required in the greatest percentage are d[#] and a', and not f'' as indicated in other sections thus far.

Figure 5. (a) Closed Notes Used in the Rondo and Their Percentages (Section 1)
(b) Closed Notes Used in the Rondo and Their Percentages (Section 2)

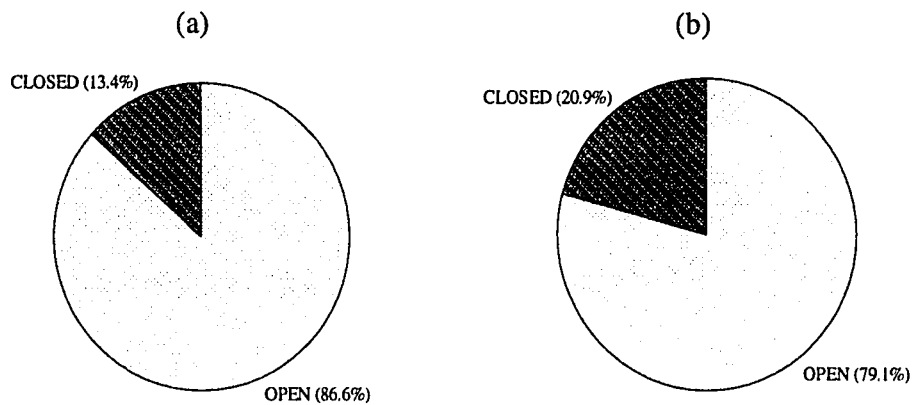


The next work examined is not a solo work for the horn, but rather a chamber music work. The Quintet in E-flat, K. 407 (violin, 2 violas and cello) was written in Vienna late in 1782. Although considered chamber music, the work is composed in a *concertante* style with the horn being featured prominently throughout. In fact, the work is closer to a concerto for horn with chamber ensemble accompaniment. Only in the slow movement does another instrument, in this case a violin, play a significant role. In Figure 6a, the open and closed note percentages are displayed. When compared to 'Lungi da te, mio bene,' the opening section of the Quintet has a much smaller percentage of closed notes. Even in the second section, which typically has a greater use of closed notes, a smaller

percentage of closed notes than the obbligato solo is used as illustrated in Figure 6b.

Figure 6. (a) Quintet, Movement 1, Section 1 Open and Closed Note Percentages Measures 1-56

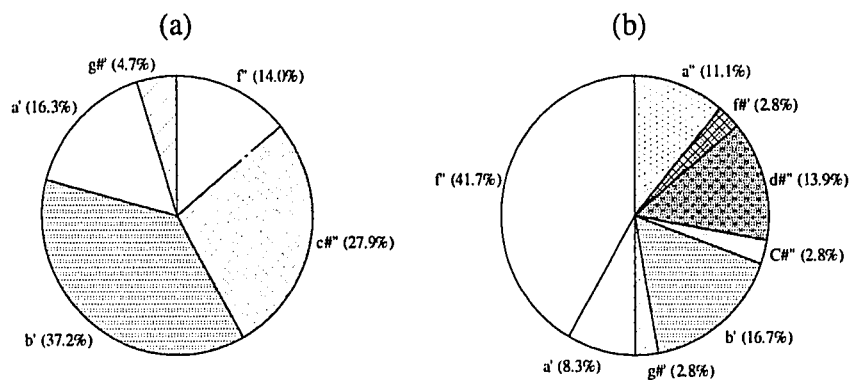
(b) Quintet, Movement 1, Section 2 Open and Closed Note Percentages Measures 57-106



A break-down of the closed notes used in both sections of the Quintet can be seen in Figures 7a and 7b.

Figure 7. (a) Quintet, Movement 1, Section 1, Closed Notes Used

(b) Quintet, Movement 1, Section 2, Closed Notes Used

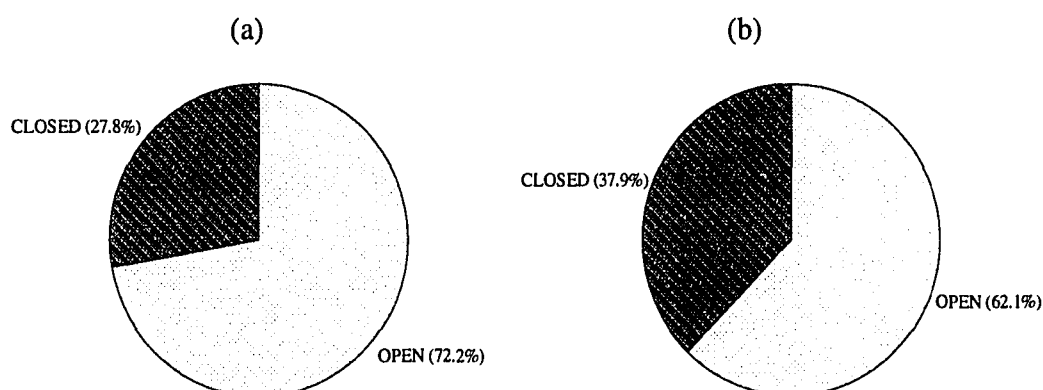


Despite the fact that the Quintet has a smaller percentage of closed notes used than either of the other two works that have been discussed, a wider variety is used. The first section is unique in that it uses the f'' less frequently than b' ; even more unusual, however, is the f'' is used less frequently than the $c\sharp''$, a note seldom used. The second section is a little more conventional in that it uses the f'' more frequently than any other note; there is, however, a greater variety of notes used such as the $d\sharp''$ and the a'' .

The next work discussed is the Concerto in E-flat, K. 495, written in Vienna, and dated June 26, 1786. This concerto is well known because Mozart used different colored inks (black, red, blue, and green). Leutgeb and Mozart were close friends, and Mozart took great pride in joking with the hornist. In his catalog of compositions, Mozart labeled the work "Ein Waldhorn Konzert für den Leutgeb" [A horn concerto for Leutgeb]. Figures 8a and 8b show the percentages of open and closed notes. Section 1 from the Concerto has the greatest percentage of closed notes of any of the opening sections examined, and Section 2 has the highest percentage of closed notes of any of the sections discussed as illustrated in Figure 8b. Of the sections examined in this study, the Concerto is last to appear chronologically. Therefore, a reasonable conclusion is that the later work poses more significant challenges, and demands the greater use of the right hand.

Figure 8. (a) Concerto, Movement 1, Section 1: Open and Closed Note Percentages Measures 36-87

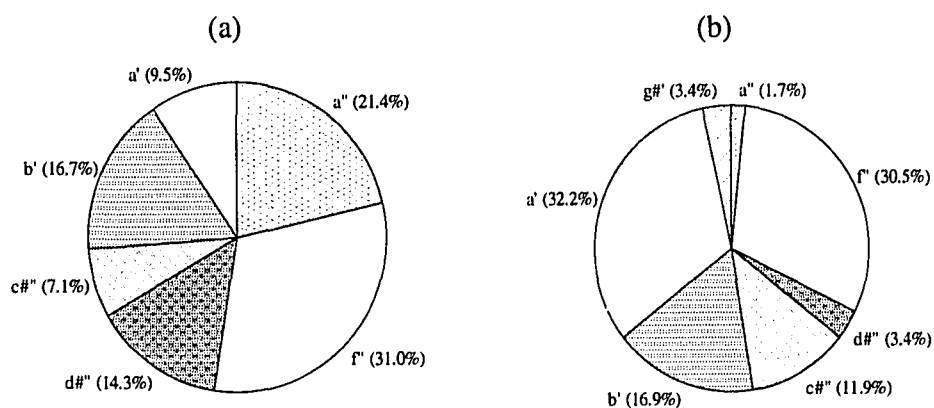
(b) Concerto, Movement 1, Section 2: Open and Closed Note Percentages Measures 97-142



The obbligato solo in 'Lungi da te, mio bene,' however, has only 5% fewer closed notes than the opening section of the Concerto. Figure 9a and 9b show the closed notes used in Sections 1 and 2 of the Concerto and their percentages.

Figure 9. (a) Concerto, Movement 1, Section 1: Closed Notes Used

(b) Concerto, Movement 1, Section 2: Closed Notes Used



An interesting aspect regarding the use of closed notes in the Concerto is that closed notes, which are more difficult to produce, have the greatest percentages in the first section rather than the second section.

Overall, the results reveal that the horn obbligato in 'Lungi da te, mio bene' is certainly more advanced than the symphonies of Mozart, and in terms of closed notes used, is slightly more demanding than the Quintet, K. 407, while the Rondo and the Concerto, K. 495 prove to be slightly more advanced, but not by a large margin. Only the second sections require a significantly larger percentage of closed notes. Upon examination of the closed notes used in each of the works, f', b', and a' are most frequently used and easier to produce, although the difficulty of a particular note depends on its use within the context of the work.

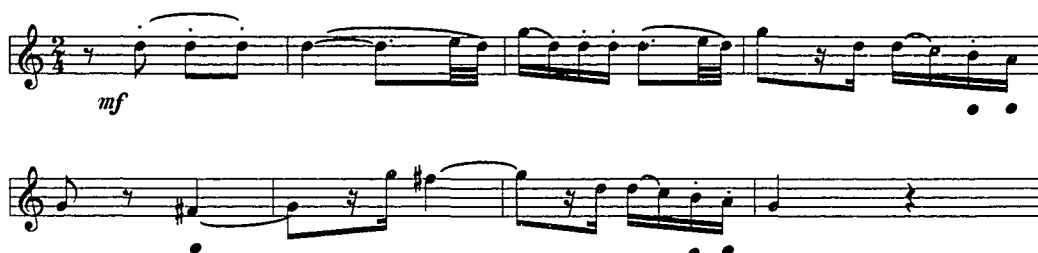
The use of the right hand is an important factor in discussing any work from this time period; when comparing an obbligato solo from an aria to other works by Mozart, his other significant operatic compositions for the horn also must be included in the examination. When placed alongside other works that feature the horn, *Mitridate* stands out as an early virtuosic piece. Even though *Mitridate* was the first chronologically to include a significant operatic solo, most sources cite *Idomeneo, rè di creta*, K. 366 (1781) and *Così fan tutte*, K. 588 (1790) as the most important soloistic material for the horn in opera. In *Idomeneo*, one of the most adventurous examples of horn writing appears in the aria 'Se il padre perdei' which involves soprano, solo wind quartet, and strings. While these works were written much later, all of the examples use very few closed notes.

Idomeneo is considered one of the first significant passages in opera for the horn, although *Così fan tutte* remains the most popular. In Examples 10-12, the closed notes are marked with the appropriate hand positions.

Example 10. *Idomeneo*, Act 2, 'Se il padre perdei,' Measures 10-12



Example 11. *Idomeneo*, Act 2, 'Se il padre perdei,' Measures 39-46



Example 13. *Così fan tutte*, Act 2, 'Per pietà, ben mio' Measures 117-118
(upper part contains a *cor alto* part and the second part is a true *cor basse* flourish)

Musical score for Example 13, measures 117-118. The score is for two parts: I in E (upper part) and II in E (lower part). The upper part is labeled 'cor alto' and the lower part is labeled 'cor basse'. The upper part features a melodic line with a slur over measures 117 and 118. The lower part features a rhythmic flourish with a slur over measures 117 and 118.

Example 14. *Così fan tutte*, Act 2, 'Per pietà, ben mio' Measures 8-30

Musical score for Example 14, measures 8-30. The score is for two parts: I in E (upper part) and II in E (lower part). The upper part features a melodic line with a slur over measures 8-30. The lower part features a rhythmic flourish with a slur over measures 8-30. The score includes a trill (tr) in measure 29 and a 2/3 time signature in measure 30.

Upon examination of the obligato horn solo in 'Lungi da te, mio bene,' a new approach to Mozart's operatic writing for the horn must be taken. The obligato solo in *Mitridate* can be considered more significant than the arias in either *Idomeneo* or *Così fan tutte*. The obligato horn solo is not only superior because of its difficulty, but also because of its length, beauty, and importance to the drama.

CHAPTER IV

SUMMARY AND CONCLUSIONS

The primary purpose of this study was to create a performance edition of ‘Lungi da te, mio bene’ from Mozart’s opera *Mitridate, rè di Ponto*. The aria, in its original form, was scored for male soprano, horn obbligato and orchestra. To provide greater opportunities for the performance of this aria, a piano reduction of the orchestral parts was created. A page from the manuscript copy of ‘Lungi da te, mio bene’ is included in Appendix B, and the performance edition, in its entirety is located in Appendix C. A secondary purpose of this study was to compare the similarities of hand horn performance techniques in ‘Lungi da te, mio bene’ to other works written for the horn by Mozart. Additionally, the circumstances surrounding the composition of *Mitridate* and the premiere were addressed.

The obbligato solo in ‘Lungi da te, mio bene’ is unlike any of Mozart’s operatic writing for the horn. The obbligato solo is equal in difficulty when compared to the solo and chamber music written by Mozart, but highly demanding if compared to his other operatic horn parts. There is no known evidence that clearly shows whether or not the obbligato solo in ‘Lungi da te, mio bene’ was ever performed at the premiere. A horn solo of this magnitude was certainly unusual for the time, and if Benedetti requested a horn solo to be added to the aria, the reason would have been that a capable horn player was performing in the orchestra or the area. Otherwise, Benedetti would not have requested a

horn solo to accompany one of his arias. Because there are conflicting versions and the original autographs have not survived, only speculation can occur about the premiere performance.

The obbligato horn solo, whether or not ever performed in Mozart's day, is certainly a solo that needs to be included in the horn's operatic history. This solo is a significant one not only because of the difficulty, but also because of length, and its importance to the drama. The circumstances surrounding the performance of the obbligato in 'Lungi da te, mio bene' from *Mitridate, rè di Ponto* continue to be a mystery, and documented facts about every aspect of the performance may never be determined. Regardless for whom 'Lungi da te, mio bene' was written, this obbligato horn solo represents a milestone in the literature for the horn.

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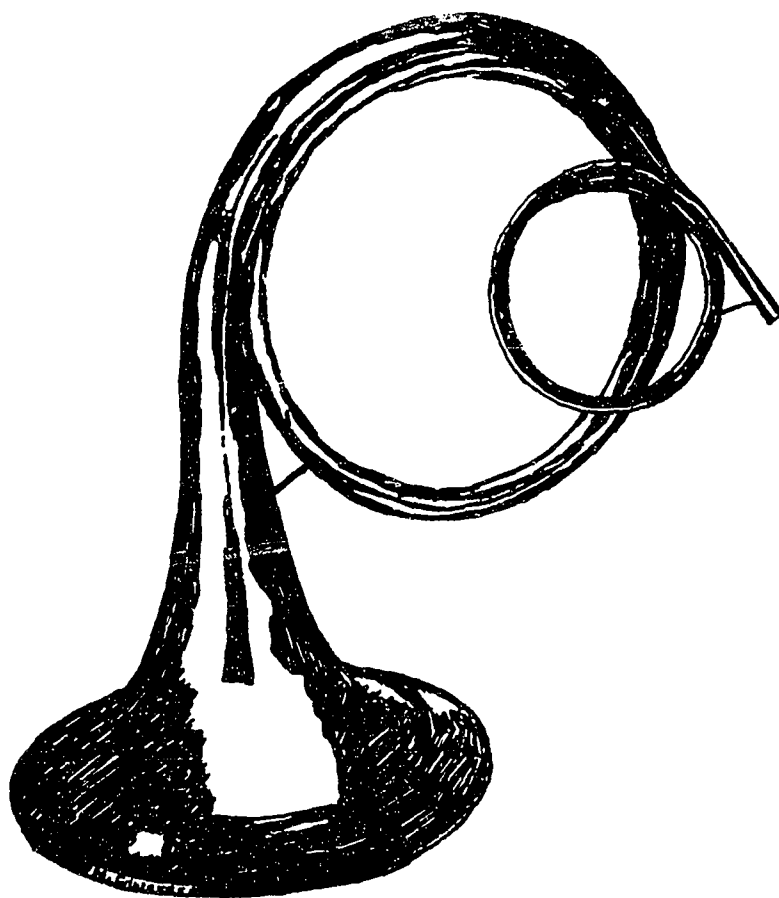
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APPENDIX A

Natural Horn With Crook



APPENDIX B

A Sample Page from the 'Lungi da te, mio bene' Manuscript

Dello Opera Allitudine Allotant

Handwritten musical score for a symphony orchestra. The score is written on four staves, each with a different instrument label: Violin, Viola, Violoncello, and Contrabbasso. The notation is in a cursive, handwritten style, featuring various musical symbols such as notes, rests, and dynamic markings. The staves are arranged vertically, with the Violin staff at the top and the Contrabbasso staff at the bottom. The music appears to be a single melodic line, possibly for a violin or viola, with some sections marked with 'f' (forte) and 'p' (piano). The overall style is that of a personal sketch or a composer's draft.

APPENDIX C

‘Lungi da te, mio bene’: Performance Edition

W. A. Mozart
'Lungi da te, mio bene'

from
Mitridate, re di Ponto

Piano Reduction and Edition
by Melissa M. Edwards

Adagio [Solo]

Horn in D

Soprano

p

1

4

7

The musical score is presented in three systems. The first system shows the initial measures, with the Horn in D and Soprano parts starting with rests, and the piano accompaniment beginning with a series of eighth notes. The second system continues the piano accompaniment with more complex rhythmic patterns. The third system shows the final measures, with the piano accompaniment concluding with a series of eighth notes. The score is written in D major and common time, with a tempo marking of Adagio. The piano part is marked with a piano (p) dynamic.

First system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Measure numbers 10 and 11 are indicated at the start of the piano part.

Second system of the musical score. The vocal line includes a trill (tr) and a section marked [Sifare]. The piano accompaniment continues with a rhythmic pattern. Measure numbers 13 and 14 are indicated at the start of the piano part. The lyrics "Lun gi da te— mio" are written below the vocal line.

Third system of the musical score. The vocal line includes the lyrics "he— ne, se vani— chio parti il pie— de, se—". The piano accompaniment continues with a rhythmic pattern. Measure numbers 16 and 17 are indicated at the start of the piano part.



First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a treble and bass staff. The key signature has two sharps (F# and C#). The system starts at measure 19.

Vani — chio per — ti il pie — de, non ram — men — tar — le

19



Second system of the musical score. It continues the vocal line and piano accompaniment. The piano part includes a treble and bass staff. The key signature has two sharps (F# and C#). The system starts at measure 22.

pe — ne che pro — vi, o ca — ra in —

22 L. H.



Third system of the musical score, marked with a box containing the letter 'B'. It continues the vocal line and piano accompaniment. The piano part includes a treble and bass staff. The key signature has two sharps (F# and C#). The system starts at measure 25.

B

Lan — gi da — tr, mio be — ne, se — vani — chio per — ti il

25

pie - de, non ran- men - tar le pe - ne che

28

This system contains measures 28, 29, and 30. The vocal line (soprano and alto) features a melodic line with lyrics. The piano accompaniment consists of a right hand with eighth-note chords and a left hand with a simple bass line.

pu- vi, ti ca - ra, in te, che pu- vi, ti-

31

This system contains measures 31, 32, and 33. The vocal line continues the melody. The piano accompaniment features a more active right hand with sixteenth-note patterns and a steady left hand.

ca ra, in te, (tr) p

34

f *p*

This system contains measures 34, 35, and 36. Measure 34 includes a trill (tr) and a forte (*f*) dynamic. Measure 35 has a piano (*p*) dynamic. Measure 36 continues the piano accompaniment with a forte (*f*) dynamic. The vocal line includes a trill (tr) and a piano (*p*) dynamic.

First system of the musical score. It features a vocal line with a trill marked (tr) and a piano accompaniment. The piano part includes a treble and bass staff. Measure numbers 37 and 38 are indicated at the start of the piano part.

Second system of the musical score, marked with a 'C' time signature. It includes a vocal line with lyrics and a piano accompaniment. The piano part includes a treble and bass staff. Measure numbers 40 and 41 are indicated at the start of the piano part.

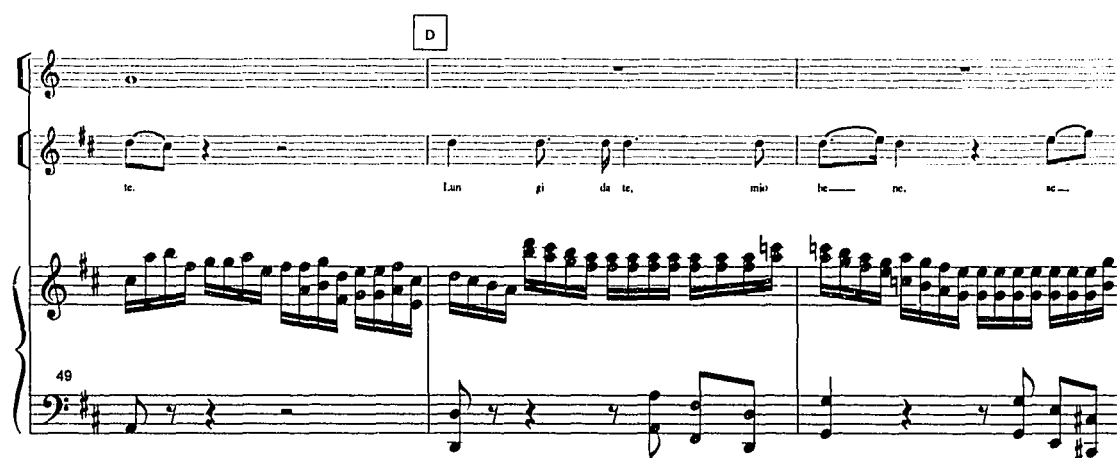
p Lan- gi- da te, mi- be- ne, se- voi- chio per- ti il

Third system of the musical score. It includes a vocal line with lyrics and a piano accompaniment. The piano part includes a treble and bass staff. Measure numbers 43 and 44 are indicated at the start of the piano part.

pie- de, se- voi- chio per- ti il pie- de, non 3



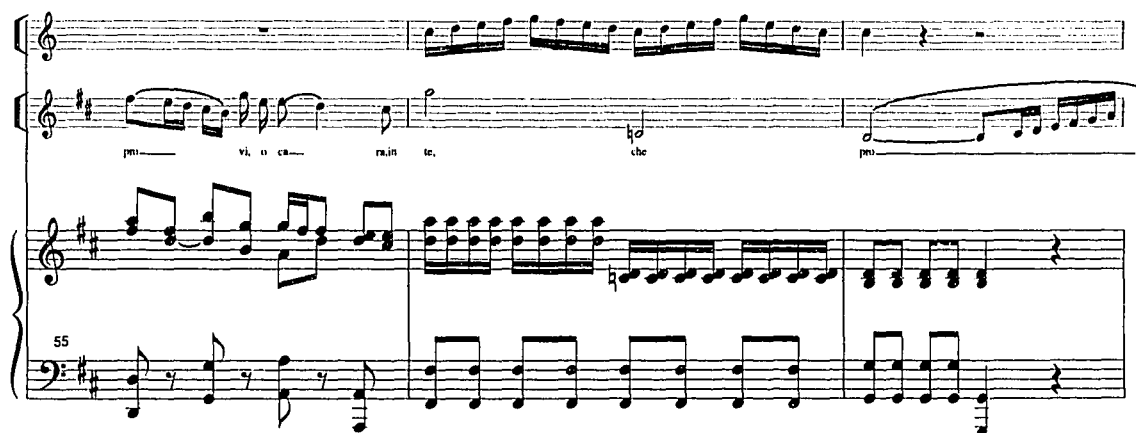
First system of the musical score. It consists of three staves. The top staff is a vocal line with lyrics: "rum - men - tar la pe - ne che - pen - via ca ra in". The middle staff is a vocal line with lyrics: "te. Lun gi da te, mio be - ne, ne -". The bottom staff is a piano accompaniment with a treble and bass clef. The key signature has two sharps (F# and C#). The system number 46 is indicated in the bottom left corner of the piano part.



Second system of the musical score. It consists of three staves. The top staff is a vocal line with lyrics: "Lun gi da te, mio be - ne, ne -". The middle staff is a vocal line with lyrics: "voni - ch'io per - ti il pie - de, non ram - men - tar - le pe - ne che". The bottom staff is a piano accompaniment with a treble and bass clef. The key signature has two sharps (F# and C#). The system number 49 is indicated in the bottom left corner of the piano part.



Third system of the musical score. It consists of three staves. The top staff is a vocal line with lyrics: "voni - ch'io per - ti il pie - de, non ram - men - tar - le pe - ne che". The middle staff is a vocal line with lyrics: "voni - ch'io per - ti il pie - de, non ram - men - tar - le pe - ne che". The bottom staff is a piano accompaniment with a treble and bass clef. The key signature has two sharps (F# and C#). The system number 52 is indicated in the bottom left corner of the piano part.



First system of the musical score. It consists of three staves: a vocal line, a piano accompaniment line, and a bass line. The vocal line has lyrics: "più — vi, o ca — ra in te, che". The piano accompaniment features a complex, flowing melody. The bass line is marked with the number 55.



Second system of the musical score. It consists of three staves: a vocal line, a piano accompaniment line, and a bass line. The vocal line has lyrics: "vio ca — ra in te, tr". The piano accompaniment continues with a complex, flowing melody. The bass line is marked with the number 58.



Third system of the musical score. It consists of three staves: a vocal line, a piano accompaniment line, and a bass line. The vocal line has lyrics: "che più — vi, o ca — ra in te, p". The piano accompaniment features a complex, flowing melody. The bass line is marked with the number 61.

Measures 61-64 of the musical score. The system includes a vocal line with a melodic line and a piano accompaniment. The vocal line features a melodic line with a trill (tr) and a piano accompaniment with a bass line. The piano accompaniment has a treble and bass staff. The key signature is one sharp (F#).

Measures 65-68 of the musical score. The system includes a vocal line with a melodic line and a piano accompaniment. The vocal line features a melodic line with a trill (tr) and a piano accompaniment with a bass line. The piano accompaniment has a treble and bass staff. The key signature is one sharp (F#). The lyrics are: *p* Par- te, mi- se- re, di- o, ad- di- o.

Measures 69-72 of the musical score. The system includes a vocal line with a melodic line and a piano accompaniment. The vocal line features a melodic line with a trill (tr) and a piano accompaniment with a bass line. The piano accompaniment has a treble and bass staff. The key signature is one sharp (F#). The lyrics are: *che se con- te- piu re- sto, o gi- do- ve re- sta-*

First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part has a treble and bass staff. Measure numbers 77 and 78 are indicated in the bass staff.

77

bli - o, mi acor - duan - cor di - me, mi acor - duan.

Second system of the musical score. It continues the vocal and piano parts. Measure numbers 82 and 83 are indicated in the bass staff.

82

ur - di me, mi acor - duan - cor di

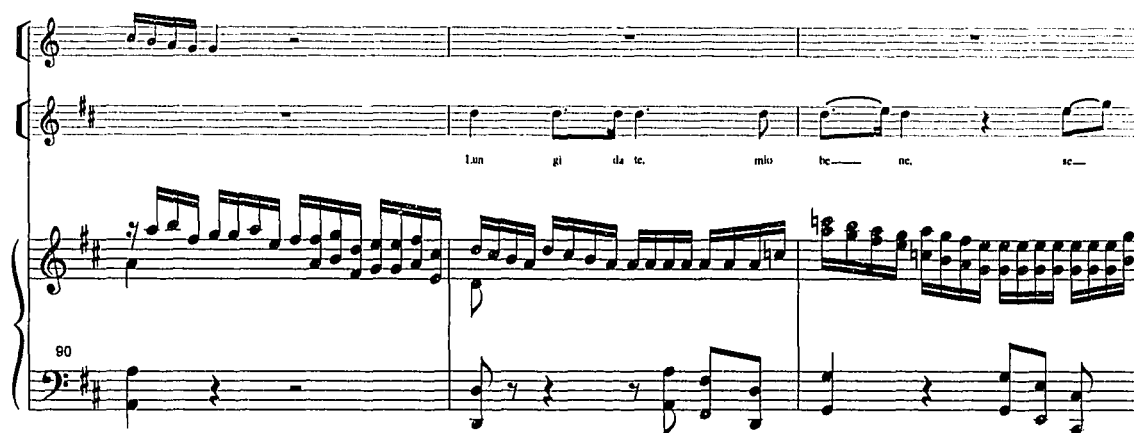
Third system of the musical score, marked **Adagio**. It includes a section for the vocal line and a piano accompaniment. Measure numbers 87 and 88 are indicated in the bass staff.

F **Adagio**

87

me.

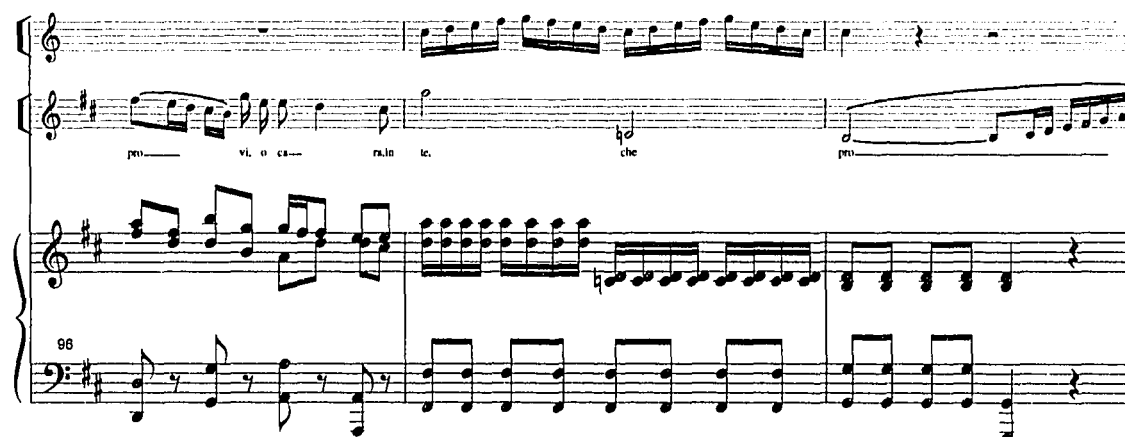
f *p*



First system of the musical score. It consists of three staves: a vocal line, a piano accompaniment line, and a bass line. The vocal line has a treble clef and a key signature of one sharp (F#). The piano accompaniment line has a treble clef and a key signature of one sharp. The bass line has a bass clef and a key signature of one sharp. The tempo is marked 'Allegretto'. The lyrics are: 'Lun gi da te, mio be ne, se'.



Second system of the musical score. It consists of three staves: a vocal line, a piano accompaniment line, and a bass line. The vocal line has a treble clef and a key signature of one sharp. The piano accompaniment line has a treble clef and a key signature of one sharp. The bass line has a bass clef and a key signature of one sharp. The tempo is marked 'Allegretto'. The lyrics are: 'vaci ch'io per ti il piede, non ran men tar le pe ne che'.



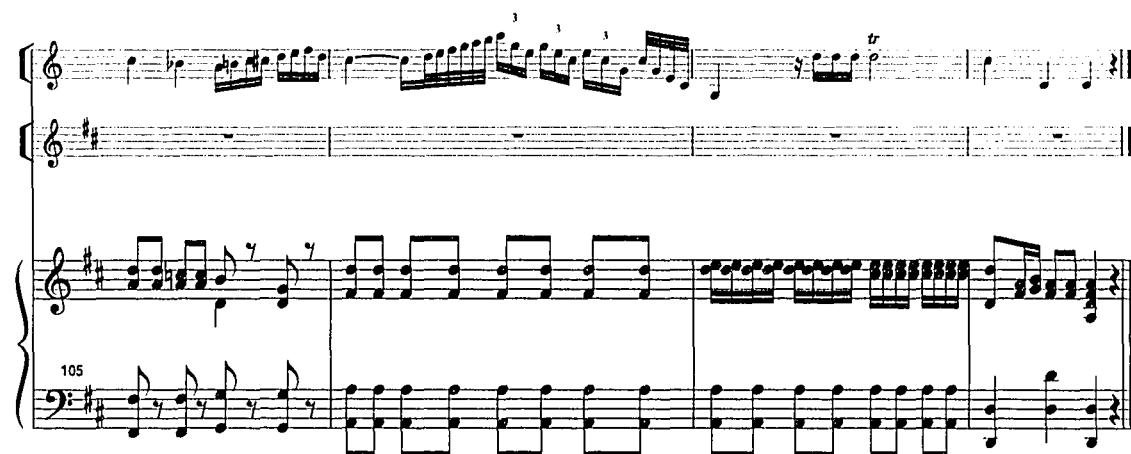
Third system of the musical score. It consists of three staves: a vocal line, a piano accompaniment line, and a bass line. The vocal line has a treble clef and a key signature of one sharp. The piano accompaniment line has a treble clef and a key signature of one sharp. The bass line has a bass clef and a key signature of one sharp. The tempo is marked 'Allegretto'. The lyrics are: 'pro vi o ca ra to, che'.



First system of the musical score. It features a vocal line with a trill (tr) and the lyrics "vin ca ra in le,". The piano accompaniment includes a treble and bass staff. The system number 99 is indicated in the bottom left corner.



Second system of the musical score. It features a vocal line with a trill (tr) and the lyrics "che jny - vin ca ra in le." and a piano line with a forte (f) dynamic. The system number 102 is indicated in the bottom left corner.



Third system of the musical score. It features a vocal line with a trill (tr) and a piano line with a forte (f) dynamic. The system number 105 is indicated in the bottom left corner.